

Sikh Sacred Music

GURMAT SANGEET



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SIKH SACRED MUSIC: GURMAT SANGEET

Gurmat Sangeet is a tradition of Sikh religion's sacred music which was developed by Sikh Gurus right from the founder of the Sikhism, Guru Nanak Dev ji. This tradition of music is completely based on the musicology of Sri Guru Granth Sahib. The divine message is conveyed and communicated by the Sikh Gurus and the saints of other religions in this holy Granth. In Sikh religion Sri Guru Granth Sahib is not only a sacred book as the *Bible* for Christians and the *Quran* for Muslims but it is Guru Eternal¹. The Sikh Gurus chose music as medium to spread and shower divine message through their divine poetry known as *Bani* in common parlance.

In this holy Granth, divine message of great spiritual masters has been compiled in unique *Raaga* system of music. These Raagas are derived from the rich Indian Classical and Folk music traditions.

The Sikh Gurus developed this tradition for the communication of divine message as a distinct musicological tradition in shape of *Shabad Keertan*. This centuries old tradition of sacred music is an integral part of the Sikh way of life.

SIKH RELIGION

The word *Sikh* means disciple, engaged in learning the higher truths of life. The followers of Sikhism call themselves as Sikhs. Sikhs are those people who believe in the teachings of Sikh Gurus, try to live according to these teachings and beliefs, and perform their rites and ceremonies in accordance with Sikh religion and culture. Among all great religions of the World, Sikhism is relatively of recent origin and historically closer to our time even, as its insights are more significant and relevant to our time.

The Sikh religion originated in *Punjab* in the northern part of the Indian sub-continent. After its independence in 1947, India was divided into two

countries along the religious lines – *India* and *Pakistan*. Punjab also got divided between two parts.

In the contemporary world, Sikhs migrated to various countries like UK, Canada, USA, Malaysia, Kenya, Singapore, Hong Kong, Norway, Switzerland, Japan, Philippines, Indonesia, Iran, Thailand, Australia, Germany, Holland, New Zealand, Uganda, Kuwait, United Arab Emirates etc.

Wherever the Sikhs migrated they carried their art, language, literature and culture along with them. Sikhs established a unique religious institution called *Gurdwara* for worshipping the Almighty.

Gurdwara is a Sikh religious temple where Sikhs assemble in congregation, worship and recite the divine bani of holy Sri Guru Granth Sahib. This is the sacred place where they also performe their other social and religious rites and ceremonies. The communication of Bani through the medium of *Shabad Keertan* is one of the major activities of these Gurdwaras. In Indian context, bhakti has two main distinct ways- Ritualistic (Vaidhi Bhakti) that of love (Vaidhi Bhakti and Prema Bhakti). Srimad Bhagwatgita contains a referene to the the *Nav lakhan bhakti* and this appears as Navdha Bhakti in Guru Granth Sahib also. Keertan has been considered the best, simplest and easiest way of devotion² and there are many Keertan traditions of different religious sects. The *Keertan* tradition of the Sikhs is called *Shabad Keertan*. It has fundamental prominence in the Sikh way of life.³ In the holy Granth *Sri Guru Granth Sahib*, importance of Keertan has been significantly emphasized and this tradition has been illustrated as a most noble, sublime and exalted medium of devotion.

Right from Guru Nanak Dev Ji, all the Sikh Gurus contributed for the development of this unique sacred tradition of music with their Bani-divine poetry in various styles of singing , *Raagas*-music measures, different music instruments with the development of specific Sikh centres and their patronage to the performers of this music tradition.

ORIGIN AND DEVELOPMENT OF GURMAT SANGEET

The founder of Sikhism, Guru Nanak Dev Ji gave the novel Sikh religious philosophy vis-à-vis the religious contemplation during his own times and the one prior to him. The Guru made four *odysseys* to disseminate his mystic experience through his celestial poetry among the masses. During the odysseys, he was accompanied by *Bhai Mardana*. With the blessings of Guru Nanak Dev, Bhai Mardana got a special kind of *Rabab* from *Bhai Firanda* of *Bharoana (Sultanpur Lodhi)*⁴ for his accompaniment during these odysseys.

Guru Nanak gave expression to his spiritual experience through the medium of *Bani*. He described *Bani* as *Khasam ki Bani* (Voice of the Lord) or the commandment of God. Whenever the voice of God dawned on him, he would ask Bhai Mardana to strike the chords of his *Rabab*. He would say:

“Mardanian! Rabab Chhed Bani Aai Aa”

(O Mardana ! Play Rabab. Bani is dawning on me)

“Mardania ! Rabab Vajai Tein Bajhon Bani Sar Nahi Aavdi”

(O Mardana ! Play your Rabab. Bani cannot be conveyed without your cooperation)⁵.

The singing of *Bani* in praise of God and performance of Keertan for communicating the message of his holy recitations by Guru Nanak were the origin of *Gurmat Sangeet*. It was that musical device of Shabad Keertan through which *Bani* was communicated. Thus, Shabad Keertan by Guru Nanak with the accompaniment of Bhai Mardana's *Rabab* is the origin of vocal and instrumental tradition of *Gurmat Sangeet*. Shabad Keertan which was later developed by all the Gurus and the vast expanse of this tradition of *Gurmat Sangeet* lies before us today. The Gurus, Raagis, Rababis, Gurdwaras, various Taksals (schools) and other educational institutions played a vital role in the development of *Gurmat Sangeet* in different periods.

Guru Nanak Dev Ji (1469-1539) : Shabad Keertan based on *Gurmat Sangeet* has been the prime source of propagating Sikhism as Guru Nanak Dev Ji was the initiator of this tradition. He founded *Kartarpur Sahib*

(now in Pakistan) for the propagation of Sikh ethos and it was from here that Shabad Keertan commenced in its institutional form.

Guru Nanak Dev recited his Bani in various Raagas and Raaga forms of classical and folk music including different seasonal and regional variations i.e. Siree, Maajh, Gaoree, Gaoree Guaaoree, Gaoree Dakhani, Gaoree Chetee, Gaoree Bairaagan, Gaoree Poorbee Deepkee, Gaoree Poorbee, Gaoree Deepkee, Aassa, Aassa Kaafee, Goojree, Wadhans, Wadhans Dakhane, Sorath, Dhanaasree, Tilang, Soohee, Soohee Kaafee, Bilaawal, Bilaawal Dakhane, Raamkalee, Raamkalee Dakhane, Maaroo, Maaroo Kaafee, Maaroo Dakhane, Tukharee, Bhairao, Basant, Basant Hindol, Saarang, Malaar, Prabhaatee Bibhaas and Prabhaatee Dakhane.

The Banis recited by Guru Nanak Dev ji are Japu, Patti, Onkar, Sidh Gosht, Barhmaha, Vaaran, Ashtpadian, Alauhnian, Aarti, Thiti, Pehre, Chant, So Dar, Patti, Kuchaji. In accordance with the peculiarity and originality of the Keertan tradition established by Guru Nanak Dev, all the Gurus falling in the tradition, made a multidimensional contribution towards the phased development of Gurmat Sangeet.

Guru Angad Dev Ji (1538-1552) : Guru Nanak Dev conferred Guruship on Guru Angad Dev Ji. Guru Angad established *Khadoor Sahib* for the propagation of Sikhism. He made great contributions towards the conservation of Bani, popularization of *Gurmukhi* script⁶ and the development of Gurmat Sangeet. He composed his Bani in *Shloka* form which has been inscribed under the Raagas Siree, Maajh, Aassa, Sorath, Soohee, Raamkalee, Maaroo, Saarang, Malaar. Guru Angad Dev played a great role in the development of *Keertan Chaukis* of Shabad Keertan. The famous Keertan Chaukis of Aasaa Di Var⁷, So Dar and Aarti⁸ used to be performed during his time in the traditional Gurmat Sangeet. Furthering the *Gharana* tradition of *Keertankars* in Gurmat Sangeet, Guru Angad Dev patronised *Bhai Sajada* son of Bhai Mardana, *Rai Balwand*, *Bhai Sadu* and *Bhai Badu*.

Guru Amar Dass Ji (1552-1574) : The third Guru Amar Dass Ji established *Goindwal Sahib* as the centre of Sikhism. For the propagation of

Sikhism, he designated 22 prominent Sikhs at various places known as *Manjis* in common parlance. These Manjis became instrumental in preaching Sikhism in general and Gurmat Sangeet in particular.

Guru Amar Dass recited Bani in different Raagas. It was composed under Raaga Siree, Maajh, Gaoree, Gaoree Guaaoree, Gaoree Bairaagan, Gaoree Poorbee, Aassa, Aassa Kafee, Goojree, Wadhans, Sorath, Dhanaasree, Soohee, Bilaawal, Raamkalee, Maaroo, Bhairao, Basant, Basant Hindol, Saarang, Malaar, Prabhaatee and Prabhaatee Bibhas style(s).

Padas, Ashtapadis, Chhant, Solhe, Patti, Vaar Gayan Shailis and Anand Sahib Bani compositions were authored in these Raagas. The composition of Anand Sahib under Raaga Raamkalee occupies a place of prominence. Portions of Anand Sahib is one of the *Nitnem* (routine) Banis in Sikh praxis and there is a tradition of reciting it at the end of every Sikh congregation along with the distribution of *Karah Prasad*.

As per historical evidences, Guru Amar Dass also contributed towards the development of a stringed instrument *Saranda*⁹. He had in his court Rababis like *Bhai Satta*, *Bhai Balwand*, *Bhai Padha* and *Boola* who used to recite Gurbani.

Guru Ram Dass Ji (1534-1581): Guru Amar Dass was followed by Guru Ram Dass as the fourth Guru. It was he who made the holy pool of immortality called Amritsar. In the center of this pool was erected Hari-Mandir, known as Golden Temple all over the world. Round this developed the city of Amritsar. Guru Ram Dass Ji founded the city of *Amritsar* as *Ramdasapura* for preaching Sikh religion.

Guru Ram Dass ji recited Bani in Raagas like Siree, Maajh, Gaoree, Gaoree Guaaoree, Gaoree Bairaagan, Gaoree Poorbee, Gaoree Maajh, Aassa, Aassavaree Sudhang, Aassa Kafee, Goojree, Devgandhaaree, Bihaagraha, Wadhans, Sorath, Dhanaasree, Jaitsaree, Todee, Bairaree, Tilang, Soohee, Bilaawal, Bilaawal Mangal, Raamkalee, Nat Naaraain, Nat, Gond, Maalee Gaoraa, Maaroo, Tukharee, Kedaaraa, Bhairao, Basant, Basant Hindol, Saarang, Malaar, Kaanrahaa, Kaliaan, Kaliaan Bhopaalee, Prabhaatee,

Prabhaatee Bibhaas. In his Bani, the classical and folk forms include Padas, Ashtapadis, Solhe, Wanjara, Karhle, Ghorian, Chhant and Var.

Guru Ram Dass was the first to sing in a new classical vocal style named *Parhtal* which is based on different variations of *Tal* according to the rhythm and rhyme of this unique style of Bani. Parhtal is not prevalent in Indian music while it can be viewed as a great and unique contribution of Gurmat music. For the first time, Guru Ram Dass recited 19 Parhtal compositions in his Bani which constitute a special treasure of Gurmat music.

Guru Arjun Dev Ji (1563-1606) : The fifth Guru Arjun Dev Ji has a prominent contribution in Sikhism. He established *Sri Harimandir Sahib* as a spiritual center for the humanity which is also known as *Golden Temple* in which the one formless supreme. Being, Ek Onkar, Akal Purakh of Guru Nanak Dev's revealed vision was landed and worshiped and no deity, visible or invisible. He also secured the legacy of Gurmat Sangeet bequeathed to him by his predecessor. He made a remarkable contribution by making various theoretical and empirical basis of this tradition as a part of the practical spiritual contemplating tradition.

The Raagaite compilation of Granth Sahib is a basic and important aspect in the development of Gurmat music. In 1604, Guru Arjun Dev compiled the Bani of the preceding Gurus, the contemporary and earlier Saints, Bhagats, Rababis, Bhattas. The empiricism of this skill reflects from its musical form. The Bani designated with different signs or directions is completely relevant for the musicology of this tradition.

Guru Arjun Dev recited his Bani in 30 Raags and 16 Raaga forms. These are Raag Siree, Maajh, Gaoree, Gaoree Guaaoree, Gaoree Chetee, Gaoree Bairaagan, Gaoree Poorbee, Gaoree Maajh, Gaoree Maalwa, Gaoree Maalaa, Aassa, Aassa Kaafee, Aassavaree, Goojree, Devgandhaaree, Devgandhar, Bihaagrhaa, Sorath, Wadhans, Dhanaasree, Jaitsaree, Todee, Bairaree, Tilang, Soohee, Soohee Kaafee, Bilaawal, Bilaawal Mangal, Gond, Raamkalee, Nat Naaraain, Nat, Maalee Gaoraa, Maaroo, Tukharee, Kedaaraa, Bhairao, Basant, Basant Hindol, Saarang, Malaar, Kaanrhaa, Kaliaan,

Prabhaatee, Prabhaatee Bibhaas and Bibhaas Prabhaatee. He used many Ragas of classical & regional origin. This experiment signifies special originality.

Guru Arjun Dev made use of different Bani forms and these Bani forms have their particular classical & folk style of singing in Gurmat Sangeet. Guru Arjun Dev used Bani forms like Ashtpadi, Padas, Parhtals, Vars, Chhant, Ghorian, Alauhnian, Pehre, Bavan Akhari, Sukhmani, Thiti, Birhede, Ruti, Sohle and Dakhne.

With a view to activate the tradition of Keertan presentation along with the luminous existence of the holy granth, Guru Arjun Dev also started Raagaite Keertan Chaukis at Harimandir Sahib¹⁰.

Shabad Keertan Chaukis like Aassa Di Var, Charan Kamal, So Dar, Aarti, Kaanrhaa and Kaliaan were popular during the period of Guru Arjun Dev. In other words, Guru Arjun established Chaukis and developed them at an institutional level. This tradition has been the living tradition of Gurmat Sangeet till date and a musicological study of these Chaukis is basically essential for the practical formation of Gurmat Sangeet.

All the Gurus till Guru Arjun Dev gave special patronage to the *Rababi Keertankars* in their Darbar. The incident of Rababi Bhai Satta and Bhai Balwand's annoyance in Guru Arjun Dev's Darbar gave a new turn to the propagation and development of Gurmat Sangeet. Consequently, Guru Arjun Dev encouraged common Sikh congregations to perform Keertan themselves.¹¹ Under this conscious initiative, a trend of Keertan performance, training in playing instruments of music and folk-loric flow of chanting Keertan was set among the Sikh congregations. Those who contributed magnificently to promote this trend included the contemporary Keertankars like Bhai Deepa, Bhai Boola, Bhai Narayan Das, Bhai Ugarsen, Bhai Jhaju, Bhai Mukand, Bhai Kedaaraa etc., who deserve a special mention here.

Guru Arjan Dev Ji also popularised some special string instruments like Rabab and Saranda. He started special training to the *Raagis* for playing these instruments. There is a mention in some of the old *Sakhis* (stories related

to holy men) that when Guru Arjun Dev went to Goindwal Sahib for collecting *Pothis*, he himself performed Keertan on Saranda outside the residence of Baba Mohan.

Guru Hargobind Ji (1606-1644) : Guru Arjun Dev's son Guru Hargobind ascended the throne of *Guruship* at the age of eleven as The sixth sikh guru. With the change in the contemporary political and social conditions, Guru Hargobind armed Sikhs alongwith the Bani. In keeping with the Guru tradition, he wore two swords of *Miri & Piri* as a symbol of political and spiritual leadership.

Guru Hargobind Sahib made a great contribution towards the enrichment of Gurmat Sangeet tradition. He played a vital role in popularizing nine *Vars* and *Dhunis* given in Guru Granth Sahib. *Bhai Babak*, *Bhai Banwali* and *Paras Ram* were known Keertankars and *Bhai Chhabeela*, *Bhai Natha*, *Bhai Abdulla* were the famous *Dhadhis* (Ballad Singer) of this time. Later he made *Keeratpur Sahib* his abode. Gurbani was recited here in the mornings and evenings. Guru Hargobind Sahib made a significant contribution introducing a unique string instrument of the shape of the peacock named as *Taus*. This name has been derived from Persian language.

Guru Har Rai Ji and Guru Har Krishan Ji (1644-1664) : Guru Har Rai Ji and Guru Har Krishan Ji have been the seventh and eighth gurus, respectively. They sent the learned Sikhs to different places for disseminating the message of Sikhism through Bani and Shabad Keertan. Bhagat *Bhagwan Pheru* and *Gond* deserve special mention among them.¹² The notes of Keertan followed incessantly from their Darbar and they also preached and propagated the traditions of their previous Sikh masters.

Guru Tegh Bahadur Ji (1664-1675) : The ninth Master, Guru Tegh Bahadur was the younger son of Guru Hargobind. Since his childhood, he was great warrior and remained engrossed in meditation and contemplation of Bani all the time. In 1664, after his ascension on Guru's seat, he established *Anandpur Sahib* as a preaching center. He composed 118 Shabads in different Raagas including Gaoree, Aassa, Devgandhar, Bihaagrhaa, Sorath, Dhanaasree,

Jaitsaree, Todee, Tilang, Tilang Kafee, Bilaawal, Raamkalee, Maaroo, Basant, Basant Hindol, Saarang and Jaijaavantee. For reciting Bani, he adopted poetic styles like *Padas* and *Saloks*. It is said that once he stayed at Raagi Gurbakhsh Singh's house in Jaunpur and asked him for accompanying on *Mridang*. That *Mridang* is still lying safe in Gurdwara Sangat *Mridangavali* in Jaunpur.¹³

Guru Gobind Singh Ji (1675-1708) : The tenth guru, Guru Gobind Singh Ji along with the creation of Khalsa, there are many historical allusions affirming that Guru Gobind Singh consolidated the traditions established by his predecessors. He made great contribution in the field of art, literature and culture. The performance of Shabad Keertan at Anandpur Sahib, even in the midst of battles, speak volumes of his commitment to the cause of Gurmat Sangeet. *Bhai Saddu* and *Bhai Maddu* were the main Keertankars of his court. Encouragement of the use of *Tanpura* and other stringed instruments was a valuable contribution he made towards Indian music in general and Gurmat Sangeet in particular. In practice, the musical pattern of different Shabads is in accordance with the Gurmat Sangeet system. Guru Gobind's Shabad "Khyal Patshahi – 10 – Mitra Pyare Nu Hal Mureedan Da Kehna" is a rare specimen of Punjabi poetry which has remained unnoticed by the scholars of Indian musicology. In the historical development of Khyal style of Hindustani music, this composition has a unique significance as it indicates the origin of *Khyal* style from the tradition of Punjab.

In 1708, before his departure from this mortal world, the tenth Guru at *Nanded (Maharashtra)* coronated Granth Sahib as Sri Guru Granth Sahib-Guru Eternal for all times to come. Hence forth, the Granth Sahib came to be designated as Sri Guru Granth Sahib.

Sri Guru Granth Sahib Ji : Sri Guru Granth Sahib Ji is a unique sacred Sikh scripture for the followers of the Sikh faith. This divine Granth is an embodiment in the visible form of the essence of Person of ten holy Gurus. There are a number of religious scriptures in spocce the world containing the recitations of the concerned religious masters and even their disciples. But Sri Guru Granth Sahib is the only scripture which is bejewelled with the divine

utterances made by the masters belonging to various faiths, castes and regions. We are proud to have it in the original language in which it was written and we revere it as the Guru incarnate.

The essence of Sri Guru Granth Sahib consists in its being the vehicle of Divine revelation. In the Sikh common parlance Guru Granth is regarded as *Sabda-Avtara* (word incarnate). The word as vehicle of Divine revelation has always been recognized as the spiritual guide. Sri Guru Granth Sahib is Guru because its Divine knowledge leads to liberation of every human being. It is a repository of spiritual wisdom suited to all times, climes and spaces.

The contributors of this great scripture are Guru Nanak Dev, Guru Angad Dev, Guru Amar Dass, Guru Ram Dass, Guru Arjun Dev and Guru Teg Bahadur. The Saint Poets are Bhagat Jai Dev (Bengal), Sheikh Farid (Village. Kotiwal Distt. Multan), Bhagat Nam Dev (Maharashtra), Trilochan (Maharashtra), Swami Ramanand, Kabir, Beni, Sadna (Sindhi city, Sehwan), Sain, Peepa, Dhanna (Rajasthan), Bhikhan (Kakeri near Lucknow), Ravi Dass (Kanshi), Parmanand and Sur Dass. Along with these saints, the Bani of Sunder, Rababi Bhai Satta Balwand and 11 Bhatt poets has also been compiled in this holy Granth.

Guru Granth Sahib occupies a unique position in the world of music as well. This Granth embodies the dominant motif of the tradition of Indian music which depicts salvation (Moksha) as the ultimate goal of music. A part of music belonging to North Indian music is based on this Granth because it is the fountainhead of the Sikh religion and the study of its Bani cannot be understood without comprehending the importance and uniqueness of this Granth. Therefore, if we study the history of ten years of Indian music, the study of Guru Granth Sahib and its history is indispensable.

MUSICOLOGY OF GURMAT SANGEET

In Indian Music, there are two systems of music. Northern Indian music is known as *Hindustani Sangeet Padhati* and Southern Indian music tradition as *Karnataki Sangeet Padhati*. The Hindustani Sangeet Padhti of the north has different distinctive music traditions including Classical, Folk, *Sufi* and Gurmat Sangeet.

Gurmat Sangeet developed as a Sikh tradition of music from these musical streams in accordance with the musicology of Shabad Guru Sri Guru Granth Sahib. A distinct blend of classical, folk and Persian music, this centuries old tradition of Sikh religion has been established and preached by all the Sikh Gurus right from the founder of the Sikhism, Guru Nanak Dev ji. It is an integral part of the Sikh way of life because Sikhs always recite Bani in the form of Shabad Keertan at each and every step of life. Gurudwaras are the main institutions to communicate the message of this Bani through the medium of Shabad Keertan. A complete performance of Shabad is called *Shabad Keertan chauki* which has particular steps for its completion and various forms of presentations, totally based on the musicology of Shabad Guru Sri Guru Granth Sahib.

In this Holy Granth, the divine Bani has been classified according to the various Raagas and various singing styles. In each and every composition of Shabad, a specific title has been assigned such as *Raagas*, *Mohalaa*, particular forms of Bani as padey, Asatpadi, alahunian, ghorian, chhant etc. and other terms related to poetry and music which create an original and specific musicological system. A scientific approach to this tradition may aid us in recognizing and studying this great tradition. The whole Bani of holy Sri Guru Granth Sahib has been classified under 31 Raagas¹⁴ and 31 Raag forms¹⁵, 62 in total.

The Raaga markings at the heading of each Shabad clearly indicate the importance placed in singing any composition of Gurbani according to the prescribed Raagas that have also been ordained in Sikh tradition. The Sikh Gurus have given fundamental importance to the Raagas.

Sabhnaa Raagaan Vich So Bhalaa Bhaa-Ee Jit Vasi-Aa Man Aa-Ay

(Among all Raagas, that one is sublime, O Siblings,
by which the Lord comes to abide in the mind),

Dhan So Raag Surangrhay Aalaapat Sabh Tikh Jaa-Ay

(Blessed are those beautiful Raagas which, when chanted,
quench all thirst).

Bani has different headings on it, along with Raagas such as *Ashtpadi*, *Pade*, *Parhtaal*, *Chant*, *Vaar* etc. In Sri Guru Granth Sahib, these forms under the Bani arrangement, not only assume the poetical application but also have musical importance in the form of singing style for Shabad Keertan. Under this Bani prabandha, the classical and folk styles have been used. *Ashtpadi*, *Pade*, *Parhtaal* are classical Keertan styles and *Vaar*, *Chant*, *Alaunhian*, *Ghorian* etc. have the folk style of singing.

Apart from Raaga and Bani forms, some other words have been employed and assigned particular roles for the recitation of Bani. This terminology has its own application in Shabad Keertan. *Rahao*, *Ank*, *Ghar*, *Sudhang* are some prominent words used in the Bani titles.

In the Shabad Keertan tradition, *Rahao* has a central and important place. In *Rahao*, the Shabad has its central idea which gets activated as a centripetal force in the presentation of the Shabad. Literally, *Rahao* indicates pause, rest or stability¹⁶. In the medieval period, Prabandha and *Dhrupad* singing style had one element, the *Dhruv* which is known as *Achal*. Other name of *Dhruv* is *Rahao* which has been used for the singing of Bani. Medieval saints, bhagats and poets have also used *Dhruv* or *tek* as *Rahao* in their spiritual poetic creations. In their works the first couplet is *Tek*, which is marked as *Rahao* in Gurbani. The particular digits are also found to indicate the number of *Rahao*. In certain Shabads, ||੧|| *Rahao* (Ik *Rahao*), ||੨|| *Rahao* (Do *Rahao*)¹⁷, ||੩|| *Rahao* (Tin *Rahao*)¹⁸, ||੪|| *Rahao* (Chaar *Rahao*)¹⁹ are also seen.

In the Gurmat Sangeet Shabad Keertan, Rahao is taken as *Sthaaee* and the tradition is to sing it repeatedly after every *Antra* because the Rahao line has the central idea of the Shabad and the Antra line resolves the problem by giving arguments and evidence. When the problem is resolved and there is a change in thought the Rahao line also undergoes a change. If a Shabad has more than one Rahao the second Rahao line gets activated after the change in thought of the Shabad.

In Sri Guru Granth Sahib, the digits have been marked at different places viz. ੧, ੨, ੩, ੪ etc. as Ank. In addition to the signs like Rahao, Bani has been divided through different digits. The line edited with digits (Ank) in a Shabad, provides particular sequence to the Shabad unit. While being helpful in its systematic presentation, it also helps in understanding the meaning. In the presentation of Shabad Keertan, Rahao which contains the central idea of the Shabad, is to be sung as *Sthaaee* in the beginning and after every Antra to make the spirit of the Shabad more explicit. The lines containing differet similies, illustrations and reasoning etc., are also directed through different digits (Ank). These have to be sung in the form of Antras. The singing process of Rahao and Ank in a Shabad is as follows:

Rahao	੧	-----	Rahao	੧	-----	Rahao	੧
Rahao	੧	-----	Ank	੧	-----	Rahao	੧
Rahao	੧	-----	Ank	੨	-----	Rahao	੧
Rahao	੧	-----	Ank	੩	-----	Rahao	੧
Rahao	੧	-----	Ank	੪	-----	Rahao	੧
Rahao	੧	-----	Rahao	੧	-----	Rahao	੧

The word *Ghar* is a mystery and it is yet to be decided whether it denotes *Taala* or *Gram Murchana*. However, now a days, use of *Ghar* in Gurmat Sangeet has become obsolete. The word *Sudhang* is used only within the context of Raag Aasaawari to differentiate form of Raag Aassawari from *Komal Rishab Aassavari* of the present Raaga system.

Another heading Jati under Raag Bilaawal²⁰ is an indication for a particular playing style of *Jorhi*, a percussion instrument of Gurmat Sangeet which indicates the playing of right hand in *Saath* form with *Khula Bol* and right hand playing with *Band Bol*.²¹

Dhuni is another significant heading given on the 22 Vaar Bani forms such as: *Tunde Asraje ki Dhuni*, *Malk Murid tatha Chanderhada ki Dhuni*, *Rai Maim Hasne ki Dhuni* etc. Nine Dhunis means nine specific tunes of particular ballads which have been mentioned in Sri Guru Granth Sahib on these 22 Vaar Bani forms.

The above mentioned musical signs in combination with Raagas singing styles create a special tradition of Shabad Keertan which is clearly based on the prescribed Shabad Keertan system of Sri Guru Granth Sahib that we perceive and define as musicology of Sri Guru Granth Sahib.

In the Bani of Sri Guru Granth Sahib, the Gurus have imparted the method to sing Shabad Keertan, its importance and impact on human life.

The recital of Bani with the application of both the musicology and the philosophy of Sri Guru Granth Sahib offers the human mind the real message and means for spiritual liberation which is the basic concept of Sikhism.

RAAG PRABANDH IN GURMAT SANGEET

Raaga is an integral part of Indian Music which means *to color* or *to please*. Raaga is a definite melodic arrangement of notes. Its fundamental objective is to enchant the human mind and stir the emotions. To communicate the message, Gurus selected particular Raagas which completely matched the nature and expression of the Bani. They prescribed the Bani according to specific Raagas, singing styles and other elements of its musicology. If we analyse the complete Raag Prabandh of Gurmat Sangeet, we see that it is totally based upon the Bani Prabandh of Sri Guru Granth Sahib. This Raag Prabandh is an integral part of the musicology of Gurmat Sangeet. In the Raaga Prabandh of Sri Guru Granth Sahib, 31 Main Raagas and 31 Raag forms have been prescribed. The two main streams of these Raagas originate from Classical

and Folk tradition of Indian music as Sanatni and Desi Raagas. Siree, Gaoree, Jaitsaree, Bilaawal, Raamkalee, Bhairao, Kaanrhaa, Kaliaan etc. which are derived from Classical tradition and Maajh, Aassa, Goojree, Tilang, Sorath etc. which are Raagas from Desi and Folk tradition.

Besides the Shudh, Chhayalag and Sankeeran Raagas have also been used for Bani. The *Shudh* Raagas are Siree, Goojree, Wadhans, Dhanaasree, Tilang, Bilaawal, Kaliaan etc. The *Chayalag* Raagas are Gaorhee Deepki, Gaorhee Maajh, Aassa Kafee, Prabhaatee Vibhas etc. The only one *Sankiran* Raaga is Gaoree Poorbee Deepkee.

The Raagas from Southern Indian music system have also been prescribed in the Bani of Guru Nanak Dev ji as Gaoree Dakhnee, Wadhans Dakhnee, Maru Dakhaneer, Bilaawal Dakhnee, Raamkalee Dakhnee and Prabhaatee Dakhnee. Besides these Southern Raagas, some seasonal Raagas like Malaar and Basant have also been prescribed in the Bani related to rainy and spring seasons with their spiritual thoughts.

In Gurbani, the *Raag Dhyana* of some Raagas has been assigned the spiritual significance according to the basic philosophy of Bani. There are several Raagas in Sri Guru Granth Sahib which have not received any mention in the *Sangeet Granthas* and other source material of Indian Raagas. This multi-dimensional application of Raagas create a specific Raag *prabandh* which is an essential component of Shabad Keertan.

Some original Raaga melodies are valuable contributions towards the development of Indian Raaga tradition. The Indian music, the *Sangeet Granthas* and other source material of Indian Music do not have a mentioning of these original melodies of Gurmat Sangeet. But these are popular melodies for the Sikh Keertankars. These Raagas are Maajh, Aassa, Tukharee and many other Raaga forms like Gaoree Maajh, Aassa Kafee, Prabhaatee Vibhas etc. Some popular Raaga forms in Raaga Gaoree are exclusive contribution of Gurmat Sangeet such as Gaoree Guaaoreer, Gaoree Maajh, Gaoree Malwa, Gaoree Poorbee Deepkee and Gaoree Maalaa etc. Apart from these unique Raaga melodies of Gurmat Sangeet, variation of Raaga forms are also prevalent in the repertoire of Sikh Keertankaars.

THE CLASSICAL SINGING STYLES IN GURMAT SANGEET

In Sri Guru Granth Sahib, particular mention has been given in the title of each Bani indicating the singing style such as *Ashtpadi*, *Chaupade*, *Dupade*, *Tipade*, *Parhtaal* etc. These poetic forms of Bani have their own traditional singing style in the Bani arrangement of Sri Guru Granth Sahib.

Amongst these singing styles, *Ashtpadi* is a classical style of music. In the medieval period, Saints and Bhagats recited their Bani in *Ashtpadi* poetic form as a *Prabandh* style of singing. *Bhagat Jaidev of Bengal* is a prominent name who composed his famous creation *Geet Govind* in this style along with the other Sikh Gurus, Saints and Bhagats.²³ The two *Ashtpadis* prescribed in *Raag Goojree*²⁴ and *Maaroo*²⁵ by *Jaidev* have also been included in Sri Guru Granth Sahib.

Another classical singing style of Gurmat Sangeet is *Pade*. In Sri Guru Granth Sahib, the different compositions have been assigned the indication *Chaupade*, *Dupade* and *Tipade* in the title, meaning *Shabad* composition consisting of four couplets, two couplets and three couplets, respectively. These *Shabads* have also been assigned the composition of *Rahao* and different digits known as *Ank ੧,੨,੩,੪*. We can surmise from this compositional analysis, using the musicology of Sri Guru Granth Sahib as our base that these compositions should be sung in *Dhrupad* manner. In Classical music, the four parts of a *Dharupad* compositions are *Sthai*, *Antraa*, *Sanchari*, *Aabhog*. In these compositions, *Rahao* and different couplets marked by the different digits set a scientific format for this style of singing.

The third prominent classical singing style of Gurmat Sangeet is *Parhtal*. In Indian Music literature, there is no mention of this style. So, this is an original and unique style for all purposes of Gurmat Sangeet, the sole creation of *Guru Ram Dass ji* and *Guru Arjun Dev ji* who recited 55 *Parhtal* compositions in various *Raagas*. This is a unique style of classical music which is being developed in the tradition of instrumental music.

Apart from these classical singing styles, the traditional presentation

of *Keertan Chaukis* are entirely based on particular Raagas and unique system of Tal. The first part of this Raaga-based Keertan chauki is *Manglacharan*, performed entirely in *Vilambat* style. The second part is *Dhrupad* and the third part is *Shabad Reet* while the fourth and last part is *Paurhi* of folk singing style.

Sikh Gurus have established a deep relationship with the classical tradition through the classification of Bani of Sri Guru Granth Sahib in various Raagas, thus creating an entirely new approach to the classification of Raagas. The Sikh Gurus also established a permanent link between Gurmat Sangeet and Classical music by using Raagas of both Northern and Southern Indian music. There is a vast range and variations of Raagas and Tals in the repertoire of Sikh Keertankars.

THE FOLK SINGING STYLES IN GURMAT SANGEET

Punjab is a major cultural canvas for the origin and development of Sikh religion. The Raagas, Styles of singing and instruments from Punjabi Folk music have been preferred by the Sikh Gurus in this tradition. They established their authenticity through practical application of Shabad Keertan and theoretical inclusion in the Bani of Sri Guru Granth Sahib. The understanding of these styles of Folk music is fundamentally important for students and research scholars of Gurmat Sangeet.

Vaar is a ballad, a poetic form in Punjabi culture in which the ballad singer known as Dhadhi, sings the heroic deeds of the warriors of Northern India. Among the Bani of Sri Guru Granth Sahib, 22 spiritual ballad poetic forms, known as Vaaran have been mentioned. Out of these 22 Vaars, 9 have musical tunes as *Dhuni* indication in their titles.²⁶

These ballads used in Sri Guru Granth Sahib, directly related to their folk counterparts are ultimately and authentically linked to the traditional source of these Raagas. These Vaar Bani forms have been composed in Paurhi style of poetry. As discussed earlier that in the presentation of every Shabad

Keertan Chauki, Paurhi a folk style of singing is fundamentally important.

Another prevalent folk style which has been applied for the communication of Bani is *Chant*. Chant is traditionally sung during the marriage ceremony in Punjabi culture. In Sri Guru Granth Sahib, Guru Nanak Dev ji, Guru Ram Dass ji and Guru Arjun Dev ji have recited their Bani in this style.

Another folk singing style is *Ghorian* which is also typically sung during the time of a Punjabi marriage ceremony. The sisters and other female relatives of the groom sing these folk songs before the departure for marriage. In Sri Guru Granth Sahib, this folk form has been interpreted and applied in a spiritual manner. The fourth Guru, Guru Ram Das ji has recited two bani compositions in Raag Wadhans.

Sri Guru Granth Sahib is a basic and primary source of Gurmat Sangeet and in this Granth, another prominent style of folk applied in Bani is *Alauhni*. In this Granth, nine Alauhni compositions have been recited by Guru Nanak Dev ji and Guru Amar Dass ji in Raag Wadhans and Wadhans Dakhni. This is a style which is traditionally sung at the time of death. Appreciation and commemoration of the deceased person's life and qualities are sung in this tradition in the Alauhni style. Guru Nanak Dev ji and Guru Amar Dass ji have recited Alauhni in a spiritual context. In Sikhism, this folk style of Shabad Keertan has a tradition of singing in the Keertan Chauki of *Akal Chalana*.

Besides these styles of folk singing used in the Shabad Keertan tradition of Gurmat Sangeet, *Mundhavani*, *Anjuli* are some other styles which have also been mentioned in Sri Guru Granth Sahib. Every performance of Keertan Chauki concludes with the recitation of a Paurhi, a key element of the folk style in Gurmat Sangeet. The tradition of *Chauki Sahib* and Keertan of Sikh saints in folk tunes with folk instruments accompaniment, which we call *Dharna*, is also a well known example. Consequently, we can say that Gurmat Sangeet has a unique synthesis of folk music within its *Gur Shabad Keertan* tradition.

KEERTAN CHAUKI TRADITION OF GURMAT SANGEET

The presentation of this unique combination of poetry and music appears in the form of Shabad Keertan and a complete Keertan performance according to the musicology of Gurmat Sangeet is called *Shabad Keertan Chauki*. This tradition was developed by the first Guru, Guru Nanak Dev ji. The Keertan Chauki of *Sodar* and *Aarti* originated from the time period of Guru Nanak Dev ji and the second Guru started the presentation of *Aasaa di Vaar* in the presence of Guru Nanak Dev ji. During this course of development, four particular presentations under the name of Keertan Chaukis came into vogue upto the fifth Guru. They are *Aassa di Vaar di Keertan Chauki*, *Anand di Keertan Chauki* (at the time of mid-noon), *Charan Kanwal di Chauki* (in the afternoon), *Sodar di Chauki* (in the evening).

After the Guru period and up to the time of partition, 15 Keertan Chaukis were regularly presented by the Sikh Raagis and the Muslim Rababis. Currently, 15 Keertan Chaukis are still being presented according to the Raagas at the holy place of *Sri Darbar Sahib, Harmandir Sahib*.²⁷

After partition, the Muslim Rababis went to Pakistan and never performed in Harmandir Sahib, unfortunately, depriving us of this Rababi tradition of Keertan.

Apart from Sri Harmandir Sahib, Sikh historical Gurudwaras and other Gurudwaras also have the tradition of Keertan Chaukis. Among these Keertan Chaukis, *Aassa di Vaar* and *Sodar di Keertan Chauki* are two basic Keertan presentations. Besides these Keertan chaukis, Ritukalin Keertan Chaukis such as *Basant di Keertan Chauki* and *Malaar di Keertan Chauki* along with other Keertan Chaukis used from birth to death in Sikh way of life are some prominent Keertan presentations. A Shabad Keertan Chauki is a fundamentally significant musicological discipline for the presenter of Shabad Keertan in Sikhism. *Shan*, *Manglacharan*, *Shabad in Dharupad Ang*, *Shabad Reet* and *Pauri* are fundamental steps of Keertan Chauki

INSTRUMENTS OF GURMAT SANGEET

In the instrumental tradition of Hindustani Music, different instruments have been classified in four categories such as *Tat* (String Instruments), *Avnad* (Percussion Instruments), *Ghan* (Idio Phone), *Sushir* (Wind Instruments). But in the instrumental tradition of Gurmat Sangeet, the classification has been made in five categories as *Tat*, *Vitat*, *Ghan*, *Mukhar*, *Sukhar*. Among these categories, *Tat* category is known in Gurmat Sangeet as the *Tanti Saaz* tradition of Gurmat Sangeet. Right from Guru Nanak Dev ji (the founder of Sikhism), all Sikh Gurus promoted the vocal music tradition of *Shabad Keertan* along with the tradition of instrumental music for accompaniment.

Along with Guru Nanak's recitals of Divine Bani, Bhai Mardana played *Rabab*, so he was popularly known as *Rababi Bhai Mardana*. Bhai Gurdas says: "*Ek Baba Akal Roop, Duja Rababi Mardana*".²⁸

Bhai Firanda offered a special *Rabab* to Bhai Mardana. This *Rabab* was specially made for Guru Nanak's odysseys. Consequently, the *Firandia* type of *Rabab* came into vogue in Sikhism.

The second string instrument of Gurmat Sangeet is *Saranda*. This bow instrument was introduced by Guru Amar Dass ji and Guru Arjun Dev ji. Guru Arjun Dev ji was greatly involved in the propagation and development of this instrument among the Sikhs. This instrument has its origin in folk music and many *Keertankaars* used to play this instrument during the period of Sikh Gurus.

The third string instrument prevalent in Sikhism is the *Taus*. *Taus* is a Persian word which means peacock. This instrument has the shape of a peacock. In the Sikh tradition, *Taus* instrument was introduced by Sixth Guru, Guru Hargobind ji.

The fourth string instrument of Gurmat Sangeet is the *Israj*. This instrument was frequently played by Sikh *Keertankaars* from the period of Guru Arjun Dev ji upto the present time.

The fifth string instrument the *Tamboora* is also known as the *Tanpura*.

In Sikhism, this instrument was popular in the period of tenth Sikh Guru, Guru Gobind Singh ji for the Keertan recitation.

Through the development of the string instrument tradition in Sikhism, the Sikh Gurus promoted the purity of Raagas. In Sri Guru Granth Sahib, Raagas have played an integral role in Bani as well as applied to the spiritual nature of Bani. For this reason, Sikh Gurus introduced the different string instruments for presentations of Keertan but these instruments are vanishing. The *Department of Gurmat Sangeet, Punjabi University, Patiala* has the proud privilege of being a centre for the preservation and promotion of these string instruments amongst the youth.

Gurmat Sangeet also has great tradition of rhythm. Traditional style of *Mridang / Pakhavaj* and *Jorhi* is a great treasure of this sacred tradition of music. Although, Harmonium has replaced string instruments and Tabla has replaced the above rhythmic instruments, yet for the original and correct intonated musicological Keertan performances, these traditional instruments must be revived.

KEERTANKAAR AND TAKSAALS OF GURMAT SANGEET:

In Sri Guru Granth Sahib, not only the musical signs, symbols and elements are determined but there are many other directions also for the musicians and the presentation of Keertan.

Bhalo Bhalo Re Keertanee,

*Raam Ramaa Raamaa Gun Gaa Chhod Maya Kai Dhand
Suaa.²⁹*

(The musician's ideal is Keertan shorn off any kind of greed and ego. The Keertankaar is not only to shun his ego but has to render Keertan with humility.)

*Ik gaavat rahe man saad naa paae, Haome wich gaavah birthaa
jaae³⁰*

(Some go on singing but their mind derives no solace. In pride, they sing and so all goes in vain).

The singer's heart should be full of gratefulness as he performs Keertan by freeing himself from all ego and with a feeling of submission for the praise of God. The Keertan performed with these feelings is in accordance with Guru's Shabad Keertan tradition. The truth of the Shabad can be experienced only by following this technique of recitation.

Right from the Guru period, the same technique of training and propagation of Gurmat Sangeet has continued. According to one tradition, Rababi Keertan performers continued to impart training on individual basis and with professional efficiency. As a result, different Rababis and their progeny continued to perform Gurmat Sangeet, using the art of Music. This tradition was in no way inferior to the contemporary tradition of the Indian Mughal Court. In the world of Music, these Rababis were recognized as *Babe Ke* means musicians of Baba Nanak. On the other hand, Mughal court musicians were known as *Babur Ke*. *Babe ke* held a respectable place among the contemporary musicians because of their association with spiritual tradition of music. This tradition of Rababi Keertankars continues till date in Indian and Pakistan. Their particular style of singing and their perfection of Gurbani recitation successfully helps in differentiating their style. Many Keertan performers became famous as a result of Keertan tradition started during Guru Arjun's time. These Keertankaars who were recognized in comparison to the professionals, used to practice daily by getting training from the best persons according to Guru's tradition based on the principles and practices of Gurmat Sangeet. Famous among these Keertan performers during the Guru period were Bhai Deepa, Bhulla, Narain Das, Pandha, Ugrsain, Nagori Mal, Bhai Ramu, Jhaju, Mukand. Under the Gurmat Sangeet tradition, where the Rababis who had the family tradition, the amateur Keertan performers had the institutional tradition and two major streams of Rabaabis and Raagis serve the tradition of Gurmat Sangeet.. Some contemporary Taksals (Schools of Sikh Sacred Music) functioning at different places bears testimony to the fact that the seeds of this, were there even in the period of Guru.

Many other Keertan performers and Shabad Keertan composers made significant contribution towards Gurmat Sangeet. A movement of revival of this tradition has now started. In the contemporary world, a rich treasure of Gurmat Sangeet literature is being published by different scholars and institutions. Many Sikh institutions are actively engaged in the teaching of Gurmat Sangeet at global level. Gurmat Sangeet has now been introduced as a subject of music in schools, colleges and Universities. Many research scholars are persuading their research for the degree of Ph.D. in this field. Developed by the *Sikh Gurus* and *Sikh Panth*, this great tradition of Sikhism is achieving its unique identity not only in India but also at the Global level also, as Sikh Sacred Music – Gurmat Sangeet.

REFERENCE

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(The Word, the Bani is Guru, and Guru is the Bani. Within the Bani, the Ambrosial Nectar is contained)
Gur Banee Kahai Sayvak Jan Maanai Partakh Guroo Nistaaray
(If His humble servant believes, and acts according to the Words of the Guru's Bani, then the Guru, in person, emancipates him.)
(*Sri Guru Granth Sahib*, Page 982)
2. Har Keerat Saadh Sangat Hai Sir Karman Kai Karmaa.
(Singing the Lord's Praises in the holy Saadh Sangat, is the highest of all actions.)
Kaho Naanak Tis Bha-i-o Paraapat Jis Purab Likhay Kaa Lahnaa.
(Says Nanak, he alone obtains it, who is pre-destined to receive it.)
(*Sri Guru Granth Sahib*, Page 642)
Har Keerat Kaljug Pad Ootam Har Paa-ee-ai Satgur Maajhaa.
(In this Dark Age of Kali Yuga, singing the Lord's Praise brings the most noble and exalted status; the Lord is found through the True Guru.)
Ha-o Balihaaree Satgur Apunay Jin Gupat Naam Pargaajhaa.
(I am a sacrifice to my True Guru, who has revealed the Lord's hidden Name to me.)
(*Sri Guru Granth Sahib*, Page 697)
3. Kaljug Meh Keertan Pardhaanaa.
(In this Dark Age of Kali Yuga, the the Lord's Praises are most sublime and exalted.)
Gurmukh Japee-ai Laa-ay Dhi-aanaa.
(Become Guru-oriented, chant and focus your meditation.)
(*Sri Guru Granth Sahib*, Page 1075)
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6. Gyan Singh Gyani, *Panth Prakash*, Language Department, Punjab, 1970, Page 80

7. Gyan Singh Gyani, *Panth Prakash*, Language Department, Punjab, 1970, Page 80
8. Sodar Aarti Gaviye, Amrit Vele Japu Uchara
(Sodar and Arati were sung and in the ambrosial hours Japu was recited.)
Gurmukh Bhar Atharban Tara
(The Gurmukh (Nanak) saved the people from the clutches of tantra, mantra and Atharvaveda.)
(*Vaaran Bhai Gurdas*, Var 1, Paurhi 38)
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10. Kahan Singh Nabha (Bhai), *Mahan Kosh - Gur Shabad Ratnakar*, Language Department, Punjab, Patiala, Page 91
11. Santokh Singh (Bhai), *Gurpartap Suraj* Granth, Page 2143
12. Gurnam Singh (Dr.), *Gurmat Sangeet Parbandh te Pasaar*, Publication Bureau, Punjabi University, Patiala, Page 43
13. Kahan Singh Nabha (Bhai), *Mahan Kosh-Gur Shabad Ratnakar*, Language Department, Punjab, Patiala, Page 538
14. 31 RAAGAS : Siree, Maajh, Gaoree, Aassa, Goojree, Devgandhaaree, Bihaagrhaa, Wadhans, Sorath, Dhanaasree, Jaitsaree, Todee, Bairaaree, Tilang, Soohee, Bilaawal, Gond, Raamkalee, Nat Naaraain, Maalee Gaoraa, Maaroo, Tuharee, Kedaaraa, Bhairao, Basant, Saarang, Malaar, Kaanrhaa, Kaliaan, Prabhaatee, Jaijawantee
15. RAAGA FORMS : Gaoree Guaaoree, Gaoree Dakhanee, Gaoree Chetee, Gaoree Bairaagan, Gaoree Poorbee Deepkee, Gaoree Poorbee, Gaoree Deepkee, Gaoree Maajh, Gaoree Maalwa, Gaoree Maalaa, Gaoree Sorath, Aassavaree, Aassavaree Sudhang, Aassa Kafee, Devgandhar, Wadhans Dakhanee, Tilang Kafee, Soohee Kafee, Soohee Lalit, Bilaawal Dakhanee, Bilawal Mangal, Bilawal Gond, Ramkalee Dakhnee, Nat, Maru Kafee, Maru Dakhanee, Basant Hindol, Kaliaan Bhopalee, Prabhaatee Bibhaas, Bibhaas Prabhaatee, Prabhaatee Dakhanee
16. *Sahitya Kosh Paribhashik Shabdawali*, Publication Bureau, Punjabi University Patiala, Page 871
17. *Sri Guru Granth Sahib*, Page 25-26
18. *Sri Guru Granth Sahib*, Page 154
19. *Sri Guru Granth Sahib*, Page 96-97, 899

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21. Sahib Singh (Professor), *Sri Guru Granth Sahib Darpan* (Vol. VI), Page 229.
22. Chatterji Suniti Kumar, *Jayadeva*, Sahitya Akademi, New Delhi, Page 64
23. *Sri Guru Granth Sahib*, Page 526
24. *Sri Guru Granth Sahib*, Page 1106
25. Keertan Chaukis : Teen Pehre Di Keertan Chauki (in the 3rd Quarter of Night), Aassa Di Vaar di Keertan Chauki (in the 4th Quarter of Night), Keertan Chaukis of Bilaawal – I (in the 1st Quarter of Day), Keertan Chaukis of Bilaawal – II (in the 1st Quarter of Day), Keertan Chaukis of Bilaawal – III (in the 1st Quarter of Day), Keertan Chaukis of Bilaawal – IV (in the 1st Quarter of Day), Anand di Keertan Chauki (in the 2nd Quarter of Day), Keertan Chaukis of Charan Kanwal di Chauki & Saarang di Keertan Chauki - I(in the mid-day to afternoon period of a day), Keertan Chaukis of Charan Kanwal di Chauki & Saarang di Keertan Chauki – II (in the mid-day to afternoon period of a day), Keertan Chaukis of Charan Kanwal di Chauki & Saarang di Keertan Chauki – III (in the mid-day to afternoon period of a day), Keertan Chauki before Sodar (in the evening 4th Quarter of Day), Sodar di Keertan Chauki (in the evening 4th Quarter of Day), Aarti di Keertan Chauki (in the 1st Quarter of Night), Kaliaan di Keertan Chauki (in the 1st Quarter of Night), Kaanrhaa di Keertan Chauki (the 2nd Quarter of Night).
26. *Sri Guru Granth Sahib*, Page 137, 318, 462, 508, 585, 947, 1237, 1278, 1312.
27. Ik Baba Akaal Roop, Dooja Rababi Mardana
(Firstly, Baba himself was in the form of Timeless and secondly, he had his companion Mardana, the rebeck player.)
(*Varan Bhai Gurdas*, Var 1, Paurhi 35)
28. *Sri Guru Granth Sahib*, Page 885
29. *Sri Guru Granth Sahib*, Page 158

GLOSSARY

- Aabhog : The fourth and final part of Dhrupad composition.
- Antra : Second or subsequent portion of a Hindustani composition
- Ashtpadi : A composition comprising hymns in Ashta (Eight) Pada (Couplets or Lines)
- Bani : Revealed poetry, Hymn or Word from God, Hymns of Sikh Gurus
- Bol : Rhythmic syllables or phrases, Phrases of Tabla or Pakhawaj etc.
- Chauki : A session of sacred Sikh music conducted by Ragis (Four in number) in presence of Sri Guru Granth Sahib (Like Aasaa di Vaar di Chauki, Sodar di Chauki)
- Desi : Folk or regional (music or tunes)
- Dhrupad : The most classical style of Hindustani musical form of fixed composition in four parts. (Dhruv = fixed, Pada = Parts, sub-division)
- Dhuni : Tune based on a raaga.
- Ghar : Tal (rhythm) to be used in a particular Raaga specified for a Shabad and also a Swar with which the musical composition should begin.
- Gharana : A tradition or school of music, a musical guild with distinct style of performing
- Gram : Ancient scale of music
- Hindustani Sangeet : The music of Northern India, Uttari Bhartiya Sangeet.
- Israj : A string instrument less complicated than the Dilruba, played separately or as an accompaniment.
- Jati : Ancient melodic scheme. Any of the three classes of raga depending on five, six or seven notes.
- Jorhi : Literally a pair (of drums), also called tabla.
- Karnataki Sangeet : The music of Southern India, Dakhni Bhartiya Sangeet.
- Khyal : A fixed form of Hindustani composition. Literally it means 'imagination'

Kirtan	: Singing of hymns of Saints, Bhagtas and Sikh Gurus
Komal Rishab Aasaavari	: A variation of raaga Aasaavari
Mukh Ang	: Brief outline or characteristic movement of Raga
Murchana	: Modes or scale of music before the formation of Raga system, scale which relates through transposition, i.e. which have the same division of intervals but different tonics.
Nitnem	: Daily routine
Pakhawaj	: Indian drum with two sides (double faced), accompanying 'Dhrupada'
Parhtal	: Singing of different parts of one and the same hymn in different tals.
Prabandh	: Composite formula, a Singing style, Forerunner of Dhrupada.
Paurhi	: Unit of a Vaar, having a specific tonal arrangement.
Raagas	: A melody-scheme or a particular arrangement of notes and melodic patterns.
Raagi	: A Sikh devotional singer who can recite Gurbani in classical Raagas, class of musicians originated by Guru Arjun.
Rabab	: A stringed instrument played with a wooden plectrum.
Sanchari	: Third part of the Dhrupad composition.
Shabad	: A unit or a hymn of Bani. A singular but all-embracing syllable for holy revelation.
Shudh	: The natural or pure notes of an octave.
Satthai	: First part of a Hindustani composition, also called Sthai.
Sufi	: Unorthodox Muslim mystics who patronise music
Tal	: A cyclic arrangement of rhythms in Indian music.
Tanpura	: A stringed drone instrument used in North India
Vaar	: A form of ballad or composition such as Aasaa di Vaar, Majh di Vaar etc.
Vilambat	: Slow tempo in rhythm